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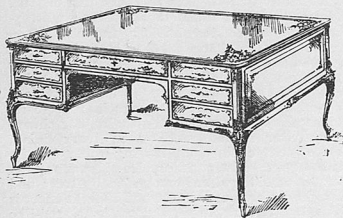
CUSHIONS.

FOR a dainty pillow nothing can be better than a plain, dark, self-colored silk or velvet, with puffs of some lighter and more brilliant silk, and a laced covering of wrought sheer fine linen. A square cushion with the linen having a button-hole scalloped edge, and powdered on one side with Dresden figures wrought with Asiatic fillo-floss, and the other with a group of flowers tied with a simulated ribbon, all in solid embroidery of Asiatic filo, is an exquisite creation.

ANOTHER new cushion is heart shaped. Out of several thicknesses of crinoline cut two heart-shaped pieces, some fifteen inches in their longest part, and cover each with muslin for a foundation. Then out of dark satin, any shade that suits, cut two pieces corresponding in size, but larger, to allow for seams. Now, out of a piece of cardboard cut an arrow long enough to cross the heart diagonally. Lay it on the satin and mark around the edge with a bit of tailor's chalk. You now have a design either for applique work or embroidery. If the former, then gold-colored velvet fastened down with Asiatic couching silk, with gold cord feathers slanted toward the center, will be decorative. If embroidered, a couched edge of gold-colored Asiatic silk and jeweled glass in ruby, green and gold along the arrow shaft will be fully as effective. An unstrung bow, wrought in stem stitch, crossing the arrow diagonally, will complete the design. Of course it will seem to pass under the arrow. The two sides of the cushion are to be put together with a full puffing of old gold silk, five inches wide, between them. In black and gold the heart-shaped cushion is calculated to be especially suitable.

THIS age has been called a three-cornered age. Nothing must balance—everything must be odd; in fact, to be odd is to be artistic. Whether we have imbibed these ideas through the invasion of the cheap products of Japan and other Eastern countries, or whether it arises simply from our feverish anxiety to attract attention by having things which we consider unique, or by our wish in some way or other to be different from our neighbors, it is impossible to say; but there results generally a great and much-to-be-deplored want of repose in our houses.

But we must not be too captious, for the last twenty years has seen great changes for the better in the homes of the middle classes. The wool mat and crocheted antimacassar age, or the days of the wax fruit and hade, with crocheted mat, have passed away. We seldom meet now with a bride-cake ornament, under a glass case, standing on a wool mat placed on the family Bible in the recess of the window, thanks to our art schools and art galleries; though composition figures of the Three Graces, or of Venus and Adonis, may occasionally be seen looking out of the window with their backs to the room, in houses where one would be inclined to credit their owners with better taste.



Library Table. By George W. Smith & Co.

GEORGE W. SMITH & CO.

THE artistic productions of this well-known firm of furniture manufacturers are typical of the highest style in American cabinet making. We illustrate a library table which they are just bringing out. It is made of mahogany, inlaid with rich woods, and the effect produced is extremely artistic. Here utility and artistic grace divorced from complicated and pretentious work tell their own story of fine construction and beauty.



Important Notice. Our readers who are either building new houses, or are contemplating re-decorating their present homes, are invited to write us for information regarding color harmony and artistic schemes of furnishing. We employ trained skill to solve all questions on interior decoration.

In compliance with the wishes of many of our correspondents to purchase house furnishing goods in New York, we notify our readers that we have organized a Purchasing Department, and are prepared to purchase goods at prices quoted, without making any charge therefor. We strongly advise those who write to us for decorative color schemes to carefully consider our advice with the samples of the various materials in hand, which we invariably send with each reply, so that their minds will be fully made up when they ask us to purchase the goods, and know that every item of their order is the result of a definite decision. It is impossible to exchange goods after the materials have been cut and shipped, and we hope in all cases, that the goods as ordered, when sent will be accepted and paid for.

Correspondents when writing us are particularly requested to embody a reply to the following points in their letters:

1. Write legibly and on one side of the paper.
2. Send copy of architect's plan and a rough sketch of the plan of the house, showing size, height and arrangement of rooms, with the north and south aspects clearly indicated.
3. Give particulars of existing woodwork, mentioning the nature of the trim, floor, cornice, picture moldings and mantel in each room; state what must be retained, and what, if any, specified articles of furniture are desired.
4. State separately the maximum outlay permissible for wall treatments, ceiling decoration (if any), textile hangings, carpets and furniture.
5. Send brief notes of the house, its location, age and environment, and such particulars of the owner's tastes and sentiments bearing upon the matter as would be discovered from a personal interview.
6. Send ten two-cent stamps if samples of paper, carpets, draperies, etc., are desired by mail, otherwise we must Express same at inquirer's expense.

DECORATING A NEW ORLEANS COTTAGE.

NEW ORLEANS, July 1, 1895.

To the Editor of THE DECORATOR AND FURNISHER.

DEAR SIR: I am contemplating redecorating my house and would like to get information from you as to papering, carpeting, etc. It is a very small but snug little house (a double cottage). The hall is very long and narrow, about six feet wide, and is light from the front glass door and from door transoms, so that it is rather dark, and I think should be papered in some light tint. I thought of dividing it by some kind of a portiere. Please suggest what you think I should do, as there is scarcely any room for furniture. How would it do to have a hanging hat rack with a small table underneath and umbrella stand close by table. If chairs are necessary what kind must I get? The first room is the parlor, which is about 16 x 14. It has a front bay window and one side window. My furniture is mahogany of the Chippendale style, and upholstered in brocade velvet in blue, brown,

yellow and red. Next to the parlor is a bedroom with sliding doors between. Here the furniture is of bird's-eye maple. Next comes a small room which I want to use as a library, but will have to have a bedstead in it. I thought of getting a white enameled iron bedstead and washstand of some kind to serve as dressing case also. I also want an oak bookcase and secretary, a table and a few chairs. I hardly know how to manage to get so much into so small room.

At the end of the hall comes the dining room, which is the largest room in the house. It has a bay window at one end. The furniture is light oak, and consists of table, china closet, spindle leg buffet and chairs. Please tell me where I can purchase some pretty light and inexpensive chairs to harmonize with wood and oak furniture. I do not like those I have, as they are entirely too heavy and clumsy. Now I wish to know in what colors to paper these rooms. Please send me samples of paper and color for carpets or matting or rugs. You would oblige me very much by answering immediately, as I want to make myself comfortable for the summer. Please let me know where I can get silk counterpane for bedspread, and bamboo furniture. I shall be very much obliged to you for all information given. I would like some suggestions about draping windows.

Very respectfully,

Mrs. T. J. BOURBON.

ANSWER.

We would have been able to give you the desired advice with much more confidence had you sent a rough sketch plan of the rooms and hall. Your description, admirable in itself, gives us no idea of the aspect of your rooms. We have assumed you are on the sunny side and have made your furniture a leading factor in our color scheme.

For the hall your own ideas can scarcely be improved upon. For the walls we send you a paper having cream pattern on warm buff ground. This was recently used for just such another long, narrow hall in an old Colonial house. The design is quaint and stylish, and, while being much lighter than a plain ingrain of same color, it will wear much better. The price is but 25 cents per roll, and it is an imported paper. The hall ceilings should be cream tinted, and if your woodwork is also cream white paint the combination will be perfect. We would advise dividing the hall by a wooden grille arch; from the main crosspiece we would hang portieres of old rose velours, 50 inches wide, costing \$2.25 per yard. We send you a rough sketch of the way we would treat the complete screen, showing a palm shelf which would prove very helpful to the color of walls and the portieres. The screen should be finished cream white.

You would then treat this front division as a little reception or waiting room. The hall chairs should be of hardwood without upholstery, unless you have room for a Colonial hall settle, the loose seat of which might be in olive green color. For the items of hall and dining room furniture you require please write to Geo. W. Smith & Co., of Philadelphia, whose advertisement appears in this magazine.

Your parlor we would suggest being treated in old gold tones which combine beautifully with old Chippendale mahogany. We send you samples of two new papers. One has a delicate background design of cream white on silky yellow at \$1 per roll; the other a deeper yellow with a more dressy design in light tints at 50 cents. If your rooms are high we advise a frieze of the material and color sent; but if not more than eight feet use a 3-in. plain picture molding next the ceiling. The woodwork of room should be cream white, also ceiling (tinted). We advise pale gold armure curtains like sample sent at \$2 per yard, with delicate long lace inner hangings. Judging by the dimensions of walls given we certainly think a frieze would be advisable.

For the bedroom adjoining, and having bird's-eye maple furniture, we send you the imported blue and cream "hydrangea" design at 50 cents. Use a plain blue velvet filling on floor, and blue silk cotton curtain woven in panel design at \$12 a pair (see sample sent), and white lace curtains for windows; the woodwork and ceiling cream white.

For your library, or "bed-sitting room," as our English cousins would call it, we advise a plain ingrain paper of the quality sent. This

exact tint may have to be modified; but such a room in any case is best with a slight warm sentiment, and that sent has done duty for such a room before. Certainly procure a white enameled iron bedstead, and at the same time do not fail to consider the merits of the enameled steel washstand now on the market. If your room is oblong shape we should curtain it off by portieres right across the room hung on a rod supported by wall brackets. If this be not feasible the washstand might be arranged in one corner with curtain on rod. We advise you writing the Geo. C. Flint Company, of New York (see ad.) respecting combination washstand and dressing table. We would use in this room figured window and portiere curtain material in copper and ecru at \$12 a pair, and also cover the floor with buff or "old rose" denim as a field for rugs.

For the dining-room we send you the "Melton" design in two soft greens, a beautiful combination with light oak. This is 75 cents per roll. Or you may use the "Haldon," a scholarly and elegant harmony of color and form, costing \$1, should you not have many oil paintings for the walls. For the floor use an Oriental rug in strong blues, reds and buffs, or a plain velvet filling of deep old red. Use the latter plain color also for windows and portieres. Bamboo furniture is the specialty of The Boston (Mass.) Bamboo Company, 117 Portland street.

The color scheme sent will make an artistic home. A knowledge of the aspects might suggest modifications; but we have gone as far as your particulars warrant. Should our papers and color scheme suit you we can send samples of hangings as suggested, and act for you to your satisfaction in matters of furniture requiring personal attention.

SCHEME OF DECORATION FOR A HOUSE AT LOS ANGELES, CAL.

LOS ANGELES, Cal., June 25, 1895.

EDITOR DECORATOR AND FURNISHER.

DEAR SIR: I am completing a new house and would like your advice as to its decoration, color scheme, etc.

The building faces the east. The main sitting room is to have a polished oak floor, while the rest of the room is to be in yellow pine—that is, staircase, wainscoting four feet high and beams across top seats, etc., all finished in natural light state. The ceiling is not paneled. The mantel is of red pressed brick, and I have several Turkish rugs with old reds and blues predominating.

There is no cornice, simply a picture molding of yellow pine, of which I give actual size, also sketch of side of room showing wainscoting and fireplace. Windows in this room and on landing and front door to be leaded glass.

The parlor and dining room are each to have polished yellow pine floors, mantel, sideboard, baseboard, etc., all yellow pine, natural finish. I have an American Smyrna rug for dining-room in tan and pink (to old rose) shades predominating.

Upstairs the woodwork is all yellow pine, natural finish, and the floors are to be carpeted. I have a carpet of olive green predominating for upstairs sitting-room, so that room will have to harmonize with carpet.

Please advise as to draperies for windows and front door, portieres, upholstery for seats.

The house is to have no wall paper, but tints instead. Do you advise paint or water color for it?

I don't think I can have frescoing; would you advise a frieze of paper, or what? If so, can you send samples?

Please advise as to what to paint outside of house, as to color and of shades.

I do not want anything elaborate or expensive, but to furnish in good taste.

I will consider it a great favor if you will reply by mail, as the house is fast reaching the point where I need your advice.

Can you tell me something to use in a mantel in the place of the usual mirror? Not a picture.

Yours sincerely,

MRS. H. M. SHERIDAN.

ANSWER.

Your sketch, plans and particulars given are very complete excepting in one important structural item—the height of the walls. This is always an important factor in determining the use of friezes.

There are several special reasons why we do

not approve of your idea of tinting all walls in oil or water-paint. In the first place plain tints throughout a house of so good a plan as yours would be out of keeping with its cost, artistic proportions and arrangement. Water-paint is suitable only for ceilings or attics; oil paint, unless manipulated into costly effects of texture and fabrics, is simply "that and nothing more." In both processes it is practically impossible to get many of the rich and artistic tones and hues which the papermaker provides us with, and in any case you would be greatly at the mercy of the painter contractor—probably a good mechanic but scarcely a trained colorist. Again, the fact of your having one wood finish throughout, yellow pine, is a very strong reason that you should not use plain tints. Pine finish and painted walls would be too suggestive of a semi-public or educational building; but if your walls are treated with something, giving each room style or character, no such prosaic monotony will result. One other point—you do not wish to go to great expense, for which reason we specify plain color and inexpensive fabrics for curtains, portieres, etc. It is a canon of interior decoration that plain surfaces must be contrasted and thereby enhanced by other pattern-enriched portions; hence in most apartments we specify and submit wall papers—but probably having merits of cheapness, rarity and artistic effect hitherto unassociated in your mind with such goods.

In explaining so fully reasons why our advice in one particular does not fall in with your inquiry, we have departed from a necessary custom of advising but not exhaustively explaining, having in view the importance of a right decision in so nice a home.

First we will give you our suggested scheme of complete color-sentiment, which in this case is greatly determined by the aspects of the various rooms. Southeast parlor—yellow or old gold. South, large sitting-room—luminous green and ivory tones. Dining-room—old Gothic blue. On the upstairs floor we would advise old rose for the southeast sitting-room. For the south chamber, light olive and ivory. The back southwest chamber to be a decided blue room, and the sewing-room in warm ecru.

The correct dominant color of each room being found, we will now build up the artistic and unified interior thereon.

Southeast Parlor.—For walls we send you a light yellow cream imported paper. It has a "Colonial" type of background design and delicate silken texture. This paper is \$1 per roll. Tint the ceiling a delicate "canary" white and have a deep picture molding of plain color, a few shades deeper than ceiling, placed at the top of the wall. For the floor we would advise a carpet of rich brown velvet, on which throw several small-sized Oriental rugs in yellow, cream, soft rose and goblin blue tones. For window curtains and portieres use the Empire tapestry in cream and old gold, of which we send sample. It is 50 in. wide at cost \$3 per yard. If this fabric be too expensive you may use the old gold silk faced armure fabric with small raised diamond pattern sent, which is \$2 per yard.

For the large sitting room we send an imported greenish silk brocade paper at \$1 per roll. The color of ground and the delicate tones worked into the design will harmonize with your pine and enhance the effect of your red pressed bricks. The use of this paper above the four-feet wainscoting will give just enough cool color for its southern aspect. A frieze should certainly be used, as you have a structural base line apparently made for it. We send you sample for color only of an inexpensive relief material. This will tone beautifully with the wall; it is very uncommon and cheap, from 15 cents per yard. You have not sent us depth of frieze, hence we cannot recommend the special design. Your picture molding might have been much larger with advantage; as it is, we advise fixing a 4 1/2 x 1/2 shelf thereon for the standing of china, Indian and other Oriental metal work, etc. These would be in character with Oriental rugs. If the panel you require filling with something different to mirror or picture is in this room we would advise painted tapestry or a heavy Japanese leather paper in red, browns and gold.

For curtains and portieres we send you a choice of two different materials in tones of olive. One is a closely-woven velvet fabric, known as Titian velour, and the other is a figured armure, both fabrics being fifty inches wide and costing \$2.25 per yard. You may use either fabric for win-

dows or portieres, or you may use the armure for the windows and the Titian velour for the portieres. These fabrics, with the wall paper sent, will produce a striking color harmony.

For the dining room we send you a deep rich Gothic blue, in an imported background paper at 75 cents per roll. It will harmonize with your pine, and by contrast with it bring out the structural features, sideboard, etc. For the curtains for both the windows and doorway use the deep goblin-blue striped velour of which a sample is sent you. The width is fifty inches and the price \$2.25 per yard.

Finish the pantry walls a light ecru tint of flattening paint.

For the kitchen paint or enamel a warm buff on walls, ceiling white.

The hall walls should be finished in a flattening paint of decided ecru tint, made from white and raw Sienna pigment, to sample given.

For upstairs northeast sitting-room we send you an Empire old rose paper at 50 cents, without frieze. Tint ceiling faint old rose. For window curtains use the olive green armure fabric recommended for the sitting room draperies. For the floor your olive carpet should harmonize with the rose admirably.

For the middle chamber we send the English "hydrangea" design in olive green with cream "feather" underprint. Treat the windows with the olive green armure sent.

For the southeast chamber we send another English paper of charming effect; it will make a cool and reposeful blue room, the ivory and ecru print according with your pine wood and lace curtains. The price of these new imported chamber papers is but 30 cents. Drape the windows with the pale blue armure in diamond design. It is fifty inches wide and costs \$2 per yard.

For the bathroom we advise "sea green" color put on the varnished tile paper sent, at 50 cents.

For the sewing room the English "bramble" on ecru ground at 35 cents has served the same purpose with charming results in Boston. We would recommend for the floor of the sewing room a buff denim well padded and curtains of the same denim, plain or simply ornamented in applique work. We send a sample of denim which is thirty-six inches wide and costs 25 cents per yard.

The servants' room we would paint a warm buff with white ceiling.

Regarding the treatment of the windows in the line of lace fabrics, we would recommend you to hang all the windows of the house with plain heavy net same as sample sent you, which for a width of 54 in. will cost 60 cents per yard. It also comes in widths of 72 and 110 in., so that you can choose which width is the most economical for you to use, and split the fabric to place a curtain on either side of the window. If this material is too plain for your taste we can recommend Scotch muslin with figures in pure white, or in a tint that will harmonize with the prevailing tone of each apartment. The plain white is 54 in. wide and costs 60 cents per yard. The colored variety is the same width and it will cost 75 cents per yard. Of course there is an unlimited variety of lace curtains to be had at all prices. A serviceable pair of Irish point curtains can be had as low as \$5 a pair.

The window shades should be the olive green sent, which will harmonize with, and in most cases enhance the effect of, the interior color harmonies. Tint all other ceilings a decided ivory white made with raw Sienna. Provide 2 or 3-in. wooden picture moldings in pine to all downstairs rooms, and use upstairs, for cheapness, 1-in. reeded molding in ivory finish, placed next ceiling but leaving room for the brass hooks. Use curtain poles of brass or pine.

For the outside, when surrounded by trees and foliage, use cream white or buff if light effect is wished. If dark, use a deep, soft, red-like autumnal foliage. When it is a city house use a harmony of warm autumnal tones, greens, buffs and soft reds.

We have covered the interior as far as space will permit, of necessity omitting many details which are of lesser importance, but giving you a safe guide for the vital factors. We spare no pains nor time in weighing the many points involved, and while our correspondents may not carry out our advice on all points we ask that they will not lightly put aside the results of life-long training and expert knowledge placed at their disposal in these columns because it costs nothing.